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These facts were not hard to ascertain. It is to be regretted that this section of the dissertation does not attain the high standard set by the earlier sections. It is only fair to add that the slighting of the Notes seems to have been intentional. We may hope, therefore, that Dr. Baugh will yet find occasion adequately to elucidate the text he has so carefully reproduced.

In conclusion the reviewer desires to protest against the absence of an index. In a detailed scholarly study like this, which touches in an important way upon many plays and many authors (for a notable example see page 12, note 3) the lack of an index is a serious defect. Possibly the fault lies not so much with Dr. Baugh as with the general editors of the University of Pennsylvania theses. Wherever it lies, one cannot help regretting that in a series so valuable to scholars as this, the inclusion of an index should not be a matter of course.

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*WILLIAM DUNLAP: A STUDY OF HIS LIFE AND WORKS
AND OF HIS PLACE IN CONTEMPORARY CULTURE.*

By Oral Sumner Coad, Ph.D. New York. The Dunlap Society. 1917. 8vo, pp. xiv, 315. 5 illustrations. 423 copies printed.

In this handsome volume, which maintains the traditions of the De Vinne Press, Dr. Coad, of Columbia University, has given us a comprehensive and interesting study of the first American dramatist of consequence. He has plowed into virgin soil. Save in Mrs. Annie Russell Marble's *Heralds of American Literature* (University of Chicago Press, 1907), pp. 235-75, and in Wegelin's bibliographical articles (in *The Literary Collector*, January, 1904, vii. 69-76, and in his *Early American Plays, 1714-1830*, The Dunlap Society, 1900, pp. 30-39), one will find but scant reference to Dunlap. Bronson (*Short History of American Literature*) gives him only a dozen lines; and Trent only a page and a quarter—though this is all, perhaps, that in such a work he deserves. Dr. Coad has filled, therefore, a real want.

Since Wegelin wrote, in 1904, the owner of the seven missing volumes of Dunlap's diary has been discovered, but he has been unwilling to allow Dr. Coad to see them. It is a pity the name of this person was not made known. If his object was to make scholarly use of these volumes himself, no one has any right to complain. But if his refusal was merely the act of a dog in the manger, then he ought to be pilloried along with the notorious hoarders of manuscripts and other such obstructors of scholarship.

Perhaps if any faults are to be specified in the volume, one might refer to some few sentences weak in emphasis, and might

say that in the chapter on the plays the author is content with somewhat too brief and general criticism. In this connection a remark may be pardoned us in connection with the play of André. Thirty years ago Professor Brander Matthews, in his introduction to the Dunlap Society edition of this play (p. viii), declared that one fatal defect would "forever prevent the writing of a successful drama on this subject. This defect is that the story has two heroes, and that one of these heroes is a traitor and the other a spy." So far as Arnold (as a man of petty motives) is concerned, we may agree; but as for André, that would perhaps depend on where the play appeared. It is conceivable that an Englishman might have worked up a respectable tragedy on the theme of André's life and fate; for André was not a mean person, and died bravely in the service of his country. Yet even here a tragedy would hardly be possible unless the dramatist imagined some fatal defect in André's character which ultimately brought about his downfall. Otherwise, we do not regard a brave and blameless soldier's death as a personal tragedy.

On the whole, however, Dr. Coad has written a good book. His attitude is judicial and impartial. He does not magnify his hero. He finds Dunlap to have been lacking in creative power, though conspicuous in leading his countrymen to try novelties which soon became conventions. Through his translations from Kotzebue and others he helped to make European literature known in America, and thus "helped give the United States a more cosmopolitan view of contemporary culture." As a biographer of George Frederick Cooke and Charles Brockden Brown and as the historian of the American theater and of the arts of design in America, he deserves our gratitude for books which, in spite of grave defects, record much information not to be found elsewhere. As a painter, if he was of the borrowing race, as Dr. Coad says, he helped "to gain currency in the United States for the art and literature of Europe." In short, he was an early American humanist, in an age when specimens of the species were rare indeed; and for his work as a pioneer in the diffusion of knowledge and culture in this country he deserves consideration.

Full bibliographical lists, based in part on Wegelin, and a good index complete a creditable and welcome volume.

CLARK S. NORTHUP.

BURNS: HOW TO KNOW HIM. By William Allan Neilson, Professor of English, Harvard University. Pp. xii+332, with the Nasmyth portrait of Robert Burns. The Bobbs-Merrill Company, Indianapolis.

Professor Neilson's study of Burns is an important addition to the rapidly increasing number of titles in this series of books on how to know the greater authors. Contributions to such a series,